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DEATH OF FITZ-GREENE HALLECK.

We hear with infinite regret of the death of Fitz-Greene Halleck, an elegant, caustic and brilliant writer, and a gentleman universally respected and esteemed. We knew him well, although for many years past our meetings have been rare, owing to his almost exclusive residence in the country. He was a choice and delightful companion, and retained to the last, much of the freshness and enthusiasm of his youth. His death at a ripe old age, although not unexpected, will be deeply regretted by all who had the pleasure of his friendship. The following genial article from the *Tribune*, will be read with interest:—

"The death of the distinguished American poet, Fitz-Greene Halleck, took place on Tuesday night, Nov. 19, at his residence in Guilford, Conn. Mr. Halleck was one of the earliest poetical writers of the present century who arose to fame in this country, and together with Paulding, Dana, Bryant, Percival, Drake, Sands, and others of inferior note, gave a powerful impulse to the higher manifestations of American literary art. Of that brilliant company of poets, Mr. Halleck was among the last survivors, and his death at a ripe old age breaks another link between the present and the past. Although living of late years in great retirement, and seldom permitting any new production of his pen to see the light, he has not been lost sight of by the generation now on the stage, and his poetry continues to be cherished as a proud memorial of national genius and cultivation.

"Mr. Halleck was born in the rural Connecticut village where he has just died at a little past the age of seventy-two. For many years, he was a clerk in the house of the famous Quaker financier, Jacob Barker. According to his own expression in one of his poetical epistles, he was also engaged 'in the cotton trade and sugar line.' He afterward entered the employment of Mr. John Jacob Astor, who reposed great confidences in his business capacity, and named him in his will as one of the trustees of the Astor Library. It is nearly twenty years since he ceased to take any active part in financial and commercial pursuits, residing most of the time in his quiet retreat at Guilford, though making frequent visits to New York, and scarcely ever failing to be present at the annual celebration of the Fourth of July.

"The earliest of Mr. Halleck's collected poems was the lines to 'Twilight,' which appeared in *The Evening Post* of this city in 1818. Soon after, the humorous satires, which obtained great celebrity as the 'Croaker Papers,' written jointly by himself and Mr. Drake, were published in the same journal. The death of his associate occurred in the following year, and called forth the tribute to his memory, which is familiar to so many readers as one of the most pathetic compositions in our literature. Mr. Halleck's longest poem, 'Fanny,' was published in 1819, and though suggested by the current incidents and public men of that day, still retains to a great degree the popularity which it instantly acquired on its original appearance. In 1827, his poems were collected in one volume, including 'Marco Bozzaris,' 'Alnwick Castle,' and 'Burns,'

the two last named of which were the fruit of an interesting European tour, from which he had recently returned. His poems have since passed through numerous editions, the latest having been published in 1858. Their brilliancy of thought, quaintness of fancy, and polished energy of diction, have given them a high rank in American literature, from which they will probably not soon be displaced even by the many admirable productions of a later date. In spicy pungency of satire, and a certain elegance and grace of manner, without an approach to stiffness or formality, they have few parallels in modern poetry. Their tone is that of a man of the world, handling a pen caustic and tender by turns, with inimitable ease; leaving no trace of the midnight oil, though often elaborated with exquisite skill; and entirely free from both the rust and the pretension of recluse scholarship.

"Mr. Halleck was a man of a singularly social turn of mind, delighting in gay and cordial fellowship, brimming over with anecdote and whimsical conceits, with remarkable power of narrative, unfeignedly fond of discussion and argument, and often carrying his ingenuity to the extreme verge of paradox. His personal bearing was in a high degree impressive and winning. His presence had a wonderful charm for almost all classes of persons, although he did not hesitate to season the natural sweetness of his discourse with a frequent drop of verjuice, which left pretension and imbecility helpless before his sarcasm. During the latter part of his life, Mr. Halleck entered the communion of the Roman Catholic Church, and was accustomed to defend her doctrine and ritual with the vehemence of a neophyte, if not with the discretion of a sage."

LEIPSIK.—A great deal of activity has reigned in musical matters lately. There has been the fourth Gewandhaus Concert—cantata, *Ein feste Burg ist unser Gott*, Bach; overture, *Ruff*; Pianoforte Concerto, Schumann (Mdlle. Marstrand); three pieces for the orchestra from the ballet of *Prometheus*, Beethoven; Violin Concerto, Spohr (Herr Deecke); Pianoforte Solos, Mendelssohn and Chopin (Mdlle. Marstrand); and Symphony in C major, with the concluding fugue, Mozart. Next came a musical performance in St. Thomas' Church to celebrate the third centenary of the Reformation—cantata, *Ein feste Burg ist unser Gott*, Bach; the 95th Psalm, Mendelssohn; and choruses and air from *The Messiah*, Handel. The solos were entrusted to Mdlles. Schilling, Martini, Herren Rebbling and Hertzsch; this performance was succeeded by the second "Euterpe" concert: Overture to Schiller's *Wallenstein*, E. Buechner; "Sappho," soprano solo with orchestra (Mdlle. Spohr); solos for the harp (Mdlle. Stör); the 23d Psalm, Liszt (Mdlle. Spohr); and Symphony in D major, Lassen.

DRESDEN.—Mdlle. Marie Krebs lately gave a concert, in which she was assisted by Herren Schubert, Schild, and Madame Kainz-Prause. The programme included the "Kreutzer Sonata," Beethoven; "Don Juan Fantasia," Liszt; Prelude and Fugue, J. S. Bach; Duet from "Jessonda," Spohr; and works by Schubert, Schumann, and Weber. The next novelties at the Royal Operahouse will probably be "Un Ballo in Maschera," by Verdi; and "Romeo and Juliet," by Gounod.—Herr A. Rubinstein has given a concert.

MUNICH.—The so-called "Paris pitch," *diapason normal*, was tried for the first time in Marschner's *Hans Heiling*, and generally considered an improvement on the old pitch.—Herr R. Wagner has completed the composition of *Die Meistersinger von Nurnberg*. The work will be put in rehearsal in the beginning of December, and the first performance take place in February. Herr Beck, of Vienna, has been selected for the part of Hans Sachs. Meanwhile, the Musician of the Future himself has gone to Paris. His friend, the Abbé Liszt, has returned to Rome.—On All Saints' Day, the members of the Royal Orchestra, under the direction of their conductor, Herr F. Wüllner, gave a concert, at which they performed *Missa a 5 voci*, Johann Eccard (1598); "Offertorium a 8 voci," Palestrina; and "Graduale a 4 voci," Vittoria.

MUSICAL CARD.—SIGNOR SEVERINI will give lessons in Italian and English singing during the next season, (from the 15th of October,) in New York and vicinity. No. 701 Broadway, care of Mr. G. SCHIRMER.

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